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**Rob. Howard's Comedy**  
**"The Committee"**  
and **"Teague," an Irish Stage-Type.**

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**THESIS**

PRESENTED TO THE FACULTY OF PHILOSOPHY OF  
THE UNIVERSITY OF BERNE

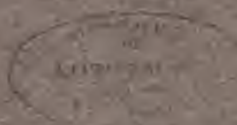
BY

**ALFRED TELLENBACH**

from **Oberthal**, (Kt. Berne).

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

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Von der philosophischen Fakultät auf Antrag des Herrn Prof.  
Dr. Ed. Müller-Hess angenommen.

Bern, den 19. Februar 1913.

Der Dekan  
Prof. Dr. **G. Huber.**

# Contents.

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	Page
A. Introduction . . . . .	5
B. Robert Howard . . . . .	5
C. Howard's "The Committee" . . . . .	16
I. History of the Play . . . . .	16
II. Summary of the Play . . . . .	19
III. Composition . . . . .	23
IV. The Characters . . . . .	25
V. Tendency of the Play . . . . .	28
D. "Teague", an Irish Stage-Type . . . . .	37
I. Howard's "Teague" in "The Committee" . . . . .	37
II. Shadwell's "Teague O'Divelly" in "The Lancashire Witches" . . . . .	44
III. Shadwell's "Teague O'Divelly" in "The Amorous Bigot" . . . . .	50
IV. Farquhar's "Teague" in "The Twin Rivals" and in "The Beaux Stratagem" . . . . .	57
E. Conclusion. . . . .	59

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## A. Introduction.

Robert Howard, the author of „The Committee“, lived in an age when comedies were especially liked by the theatre-going public. The comedies of the Restoration-time may be divided into two sections. On one side we see a large number of comic plays which reflect the essential spirit of the fashionable society with its predilection for frivolous jests and extravagant mirth; on the other side we find plays which are the vigorous expression of the political and religious reaction against Puritanism. These plays to which also „The Committee“ belongs are documents of the malediction which the refined English society had thrown against the Roundheads. Besides the interest which Howard's comedy offers as a satire against the adherents of Cromwell there is the part of „Teague“, an Irish footman which deserves to be submitted to a closer examination. We shall see that after Howard several other playwrights also produced Irish stage-types under the name of „Teague“, but none of them could interest the public as much as Howard's footman did.

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## B. Robert Howard.

Sir Robert Howard, a younger son of Thomas Howard, first Earl of Berkshire, was born in 1626. His mother, Elisabeth, was the daughter of William Cecil, Lord Burghley, afterwards second Earl of Exeter. About Robert Howard's descent Macaulay says, that „he was one of the Berkshire branch of his noble family, a branch which enjoyed in that age, the unenviable distinction of being wonderfully fertile of bad rhymers.“ (Macaulay: Hist. III, p. 303.)

Little is known about Howard's life. It seems that he was educated in Magdalen College at Cambridge. At the outbreak of the civil war he joined the royalists, and it is supposed that in 1644 he was knighted on a field near Newbury for his bravery in the battle of Cropredy Bridge. As he was an ardent adherent of Charles I., he suffered imprisonment at Windsor Castle during the Commonwealth. At the Restoration he was returned to Parliament and Charles I. rewarded his services by making him Secretary to the Commissioners of the Treasury. In 1677 Robert Howard got the lucrative post of Auditor of the Exchequer, a post which he held till his death. Samuel Pepys refers to the Auditor's large income, saying that Howard, „who is one of the King's servants, at least has a great office, and has got, they say, 20 000 £ since the King has come in.“ (Diary, Dec. 8., 1666.)

Howard's favour at court is also mentioned in a hostile pamphlet of that time; there we read „Many other places and boons he has had, but his W—Uphill spends all, and now refuses to marry him.“ („A Seasonable Argument to persuade all the Grand Juries in England to petition for a new Parliament“, 1677.) This quotation refers to Howard's connection with the actress Mrs. Uphill, his first wife. To this relation also John Evelyn alludes once (on the 18th October 1666) in his diary notes.

The large salary enabled Howard to purchase in 1680 the beautiful Ashted estate in Surrey. The sumptuous new building in which the Auditor lived is described in Evelyn's diary which contains the following brief sketch of the house and its surroundings. Evelyn writes: „I went to visit my brother in Surrey. Called by the way at Ashted, where Sir Robert Howard entertained me very civilly at his new built house which stands in a park on the Doron, the avenue South; though down hill to the house, which is not great, but with the out-houses very convenient. The



staircase is painted by Verrio with the story of Astrea; amongst other figures is the picture of the painter himself, and not unlike him; the rest is well done, only the columns did not at all please me; there is also Sir Robert's own picture in an oval; the whole in fresco. The place has this great defect that there is no water but what is drawn up by horses from a very deep well."

On the 4th February 1678, Howard was returned M. P. for Castle Rising in Norfolk, which he continued to represent in every Parliament except that of 1685, until June 1698. As a Member of Parliament Charles II. employed him often in cajoling the Council for money. Howard, though a strong Whig, obeyed his Master and was eager to induce the Parliament to vote money for the King. By these efforts the Exchequer is said to have incurred much odium. On the 9th April 1678, Evelyn wrote in his diary a short allusion to Howard as M. P. He says that Howard impeached Sir William Penn, in the House of Lords for breaking bulk and taking away rich goods out of the East India prizes formerly taken by the earl of Sandwich. (Sir William Penn, the father of the founder of Pennsylvania held the rank of Admiral; he had distinguished himself in the battle with the Dutch in 1664, which gained him the honour of knighthood.)

At the revolution, it was in 1688, Robert Howard was admitted to the privy council. Macaulay remarks that in Parliament, Howard „had the weight which a staunch party man, of ample fortune, of illustrious name, of ready utterance, and of resolute spirit, can scarcely fail to possess." (Macaulay: Hist. III, p. 303.)

In June 1689 Howard introduced the debate about the case of Oates in the House of Commons. In the House of Lords the question had already been put to reverse the sentence against Oates. Twenty three peers voted for reversing the judgement, and thirty five for affirming it.

Three days later Howard brought forth the subject, and when he rose to call the attention of the Commons to his case, some Tories, animated by the same passions which had prevailed in the other House, received him with loud hisses. In spite of this insult Howard went on, and it was soon clear that the majority was with him. After a short dispute, the sentence against Oates was declared illegal and a bill annulling the sentence was brought in without any opposition. Sir Robert Howard's name is mentioned another time in the Common's Journals of January 1689—90. At that time Howard and his partner Sacheverell added a clause to the whig bill for restoring the charters which had been surrendered in the late reign. From the account of the debate it appears that in the Parliament this clause provoked great excitement. After a stormy sitting of fourteen hours the Whigs yielded and it was near midnight when, to the triumph of the Tories, the odious clauses of Howard and Sacheverell were torn away from the parchment which contained the bill.

In July 1690 Howard was one of the commissioners to inquire into the state of the fleet; soon afterwards he was appointed to command the regiments which were drawn together under the command of John, Earl of Marlborough. As we already mentioned, Howard's first wife was the actress Mrs. Uphill; the second wife was probably Lady Honora O'Brien, the daughter of the Earl of Thomond. On the 26th February 1692 he married Annabella Dives, a lady of only eighteen years of age. During his whole life Robert Howard kept himself always as prominent as he could. One of Evelyn's notes sums up the estimation in which Howard was held by his time; he is described as „a gentleman pretending to all manner of arts and sciences for which he had been the subject of comedy, under the name of Sir Positive; not ill natured but insufferable boasting.“ (See Diary: 15th Febr. 1685.) Also Anthony

Wood makes a remark about Howard's character in „The History of Oxford Writers“, vol. II, p. 1018, where he says: „This Person who is equally conspicuous for the lustre of his Birth and the excellency of his Parts, is very positive in all things which he utters; and pretends to understand every thing in the World: which being very well known to all that he usually converses with.“

Howard died on the 3d September 1698; he was buried in Westminster Abbey.

To us Robert Howard is chiefly interesting as poet and playwright, more than as politician. He wrote the most part of his poems and plays in the years from 1660 to 1670. In his later years Howard produced also several political works which we shall mention in the general list of Howard's productions appended to this biographical sketch. First we have to say a few words about the history and the different success of Howard's theatrical pieces. The most popular among his plays were „The Indian Queen“, a tragedy in heroic verse which dates from 1665 and „The Committee“, which was published in the same volume of 1665. The former of the two plays was composed with the assistance of Dryden who in 1663 had become Howard's brother-in-law. Howard who does not mention that Dryden was concerned in the authorship of the tragedy, suggests only that the play was submitted to Dryden for revision. Howard freely confesses Dryden's superior skill in handling the couplet. In the preface to the „Indian Emperor“ which was designed as a sequel to the „Indian Queen“ Dryden, however, states that he wrote part of Howard's tragedy. Dryden had been brought in contact with Howard some years before; he seems to have been always on easy terms with his brother-in-law even during their literary controversy of which we shall say more afterwards.



In order to know what kind of tragedy „The Indian Queen“ was, we give here the contents of it:

Montezuma, the potent general is in love with Horazia, the daughter of the Indian King. In vain did Montezuma ask the King to give him Horazia in marriage; her hand is constantly refused to him, for he is supposed to have no royal blood in his veins. Montezuma takes bitter revenge; he fights on the side of the enemy and becomes victor of a great battle. His former master, the King and Horazia get imprisoned. As the Queen loves Montezuma she intends to kill Horazia, her dangerous rival. But as soon as the son of the Queen knows the cruel design, he kills himself for love to Horazia. A rising in the country prevents however the murder of Horazia. After this rising Montezuma is proclaimed King, whereupon the Queen commits suicide. Now Montezuma mounts the throne and Horazia becomes Queen. Numerous visions and manifestations from heaven help to carry out the design of the hero's destiny. Like the other tragedies of Howard's time „The Indian Queen“ lacks a rational foundation of the plot and a precise delineation of the characters. The applause which nevertheless was paid to the author of this tragedy was largely due to the scenery and dresses of the actors. Evelyn, who saw the performance of the piece on the 5th February 1664, describes it as „a tragedy well written, so beautiful with rich scenes as the like had never been seen here, or haply (except rarely) elsewhere on a mercenary theatre.“ The other of Howard's successful plays is the comedy „The Committee“. It belongs to those typical comedies of the Restauration which reflect the current political reaction. As we shall see in another chapter of this work this comedy is a satire against the Roundheads.

Comedies satirising the Puritans continued popular throughout the reign of Charles II. as it is seen from productions like Lacy's: „The Old Troop“ (1668), Crowne's:



„City Politics“ (1673), and Mrs. Behn's: „The Roundheads“ (1682), an adaptation of Tatham's: „The Rump, or the Mirrour of the Late Times“.

Together with „The Committee“ Howard published another comedy under the title „The Surprisal“. To judge only from the note in Pepys' diary the representation did not please the public. On the 8th April 1667, Pepys writes: „saw the latter end of „The Surprisal“, wherein was no great matter. Some time afterwards, it was on the 26th December 1667 Pepys makes the following statement: „to the King's playhouse, and there saw „The Surprisal“; which did not please me to-day, the actors not pleasing me; and especially Nell's acting of a serious part, which she spoils.“ (The mentioned actress Nell Gwynn is said to have had a special dislike to serious parts; see Pepys Diary: 26th Dec. 1667, and especially Robert Howard's Epilogue to „The Duke of Lerma“ where he refers to this fact by the following lines spoken by Miss Gwynn herself:

„I know you in your hearts,  
Hate serious plays, as I hate seious parts.“

Howard's tragedy „The Great Favourite, or The Duke of Lerma“, which we just mentioned, is the most interesting of his plays. It was published in 1668 and is based on matters taken from recent historians.

We know that for their literary productions several of the Howard family became the jest of generations of satirists. The parody of the family began with the blow against Robert Howard in the „Rehearsal“ and with Thomas Shadwell's „The Sullen Lovers“. The derision of the Howards ended only with the impertinent lines of Pope in the „Dunciad“. The author of the famous comedy „The Rehearsal“ is the witty George Villiers, Duke of Buckingham who was supported by his friends Butler, (the author of „Hudibras“), Sprat and Clifford. It was in the first sketch

of Buckingham's satire where Robert Howard was represented in the character of the hero Bilboa. The authors aimed by this at flaggelling Howard's and Davenant's arrogance and literary pretensions. The great fire, however, which in 1666 destroyed the Drury-Lane-Theatre prevented the performance of this first sketch, and when in 1671 „The Rehearsal“ was finally performed, only Dryden was made the hero under the name of Bayes. For at that time Davenant had died and Howard, who wrote most part of his plays before 1670, was rather forgotten, whilst the glory of Dryden was then culminating. We know that Buckingham hit his aim, and the persiflage of Dryden's perverseness, interpreted by the skilful actor Lacy, was very successful. Howard's vanity was really brought on the stage by Thomas Shadwell, who in 1668 produced „The Sullen Lovers“, a comedy, where Howard is terribly ridiculed under the name of „Sir Positive At All“.

„Sir Positive“ is a side-figure of Stanford, the hero of the play. We heard already that also Evelyn states Howard's „insufferable boasting“. In another note he gives him the appellation of „universal pretender“ (see Diary: 16th June 1683).

It is therefore no wonder that this type, „Sir Positive“, was immediately identified with Howard by all who knew him personally. Pepys who saw the satire on the stage has left the following remarks about it:

„Then a play begins, called „The Sullen Lovers“, or „The Impertinents“ having many good humours in it, but the play is tedious and no design at all in it“ (Diary: 2d May 1668).

Two days afterwards Pepys writes:

„To the Duke of York's house, and there saw „The Impertinents“ again, and with less pleasure than before, it being but a very contemptible play; and the pit did generally say that of it“ (Diary: 4th May 1668).

On the following day he states:

„I saw „The Impertinents“ once more, now three times, and the three only days it has been acted. And to see the folly how the House do this day cry up the play, more than yesterday! and I for that reason like it; I find, the better, too; by Sir Positive At All, I understand, is meant Sir Robert Howard“ (Diary: 5th May 1668). Pepys' notes allude further to „Sir Positive“ on the 6th and on the 8th May 1668.

„I understand that my Lord St. John is meant by Mr. Woodcocke in „The Impertinents“.

(In the play „Sir Woodcocke“ is namely, the amiable, womanish and foolish musician who acts the counter-part of the arrogant wiseacre „Sir Positive“.)

„But, Lord! to see how this play of Sir Positive At-all, in abuse of Sir Robert Howard do take all the Duke's and everybody's talk being of that and telling more stories of him of the like nature, that it is now the town and country talk, and, they say, is most exactly true. The Duke of York himself said that; of his playing at trap-ball is true, and told several other stories of him.“

We know that between Howard and Dryden there was once a literary controversy. In the dedicatory epistle before „The Rival Ladies“ of 1664, Dryden had contended that rhyme is more suitable than blank verse for dramatic purposes. Howard opposed this view in the preface to his „Four New Plays“ of 1665. Four years later Dryden replied in the „Essay of Dramatic Poesy“. Howard retorted again in the preface to the „Duke of Lerma“ and wrote this time in a somewhat imperious manner. Finally Dryden had the last word in a politely, ironical „Defence of an Essay“ prefixed to the second edition of the „Indian Emperor“.

As an author Robert Howard is not entitled to much consideration. Macaulay calls his verses „bad“, and Scott



designs them as „productions of a most freezing mediocrity“ (see Macaulay: Hist. III, p. 308 and Scott: Dryden, 1821, XI, p. 16).

After Howard's death his son Thomas succeeded to the Ashtead property; Thomas was teller of the exchequer. One of the poet's daughters, Mary, was sent in her nineteenth year to Paris because she had attracted the notice of Charles II. at a play. She became a Roman catholic and entered the English convent of Poor Clares at Rouen, where she became abbess in 1672. She died at Rouen on the 31st of March 1735. The abbess was known as „Mary of the Holy Cross“; she too had published several works, most of which were devotional.

The poets brothers Edward and James likewise wrote plays; Edward Howard was the author of „The Usurper“ (1668), a tragedy in which Oliver Cromwell was represented in the character of Damocles and Hugh Peters appeared as Hugo de Petra. (Hugh Peters was a well known fanatical preacher of that time.)

Edward Howard as well as his brother Robert happened to be ridiculed by the powerful satirist of the Restauration-time Lord Buckhurst. The latter wrote ferocious lines upon Sir Edward's poetry. He calls him „the best good man with the worst natur'd Muse“. Another play of Sir Edward Howard was ridiculed in „The Rehearsal“. Afterwards the poor poet became even the wit of Pope who in the last edition of the „Dunciad“ inserted the following lines:

„And highborn Howard; more majestic sire,  
With Fool of Quality completes the quire.“

(See Pope: Dunciad, First Book.)

The other brother James Howard is principally known as the author of a version of Shakespeare's „Romeo and Juliet“ (1662), with a „happy ending“. The adaptation was acted at the Lincoln's-Inn-Field-theatre by Sir William



d'Avenant's company; the tragicomedy was, however, never printed. Other plays which are mentioned by Pepys are the comedy: „All Mistaken“, or „The Mad Couple“ acted several times in 1667 and „The English Monsieur“ of 1666. Concerning the second performance of the latter comedy we read in Pepys' diary: „the play has much mirth in it as to that particular humour“ (Diary: 7th April 1668).

We append here a list of Sir Robert Howard's publications, all being arranged in the order in which they were printed.

1. The Fourth Book of Virgil, a translation, 1660.
2. Poems, 1660. (With „The Blind Lady“. A comedy.)
3. Statius' Achilles, a translation, 1660.
4. „Four New Plays“, 1665:  
    „The Surprisal“; „The Committee“ — two comedies.  
    „The Indian Queen“; „The Vestal Virgin“ — two tragedies.

As they were acted by his Majesty's Servants, ed. 1665, 1692, 1722.

„The Committee“ was reprinted separately in 1710 and frequently since in modern collections:

The British Theatre, vol. XIII, 1792;  
Modern British Theatre, vol. III, 1811, and  
New English Theatre, vol. V, 1775.

5. „The Great Favourite“, or „The Duke of Lerma“. A tragedy, 1668.
  6. „The Duels of the Stags“. A poem, 1668.
  7. „Reign of Richard the Second“, 1681.
  8. „Account of the State of his Majesties Revenue“, 1681.
  9. „Historical Observations upon the Reigns of Edward I., II., III., and Richard II.“, 1689.
  10. „Reigns of Edward and Richard II.“, 1690.
  11. „Letter to Mr. Samuel Johnson“, 1692.
  12. „History of Religion, by a Person of Quality“, 1694.
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## C. Howard's „The Committee“.

### 1. History of the Play.<sup>1)</sup>

In 1665 Robert Howard published „Four New Plays“ in one volume, namely:

two Comedies — „The Committee“ and „The Surprisal“, —

two Tragedies — „The Vestal Virgin“ and „The Indian Queen“. —

These four plays were reprinted in 1692 and 1722.

In our days the name of Robert Howard is chiefly known by the literary labours which Howard produced in connection with John Dryden, his brother-in-law, and by the comedy „The Committee“ which for a long time was regarded as a stock play. The comedy is provided with the author's Prologue and Epilogue together with a short introduction written by the editor. The full title runs as follows. —

„The Committee“. A Comedy, by the Hon. Sir R. Howard. — Adapted for theatrical Representation, as performed at the Theatres Royal, Drury-Lane and Covent-Garden. — Regulated from the Prompt-Books, by Permission of the Managers-London. — Printed for the Proprietors, under the Direction of John Bell, British Library, Strand, MDCCXCII. —

We give here a copy of the page which contains the *Dramatis Personae* with the names of the actors of the Drury-Lane-Theatre.

#### *Dramatis Personae.*

Colonel Careless . . . . .	Mr. Brereton
Colonel Blunt . . . . .	Mr. Aickin
Lieutenant Story . . . . .	Mr. Fawcet

<sup>1)</sup> I used for my work the reproduction of „The Committee“ in John Bell's „British Theatre“ Vol. XIII, London 1792.

Nehemiah Catch	}	Committee-Men . . Mr. Waldron etc.
Joseph Blemish		
Jonathan Headstrong		
Ezekiel Scrape		
Mr. Day, Chairman to the Committee . . .		Mr. Baddeley
Abel, Son to Mr. Day . . . . .		Mr. Burton
Obadiah, Clerk to the Committee . . .		Mr. Parsons
Teague . . . . .		Mr. Moody
Tavern-boy . . . . .		Mr. Everard
Bailiff . . . . .		Mr. Griffith
Soldier . . . . .		Mr. Blanchard
Two Chairmen . . . . .		Mr. Heath etc.
Gaol-keeper . . . . .		Mr. Kear
A Servant to Mr. Day . . . . .		
A Stage Coachman . . . . .		
Bookseller . . . . .		Mr. Carpenter
Porter . . . . .		Mr. Wrighten
Mrs. Ruth . . . . .		Miss Pope
Mrs. Day . . . . .		Mrs. Bradshaw
Mrs. Arbella . . . . .		Miss Jarrat
Mrs. Chat . . . . .		Mrs. Cartwright

Scene: London.

According to Genest<sup>2)</sup> „The Committee“ was acted during the eighteenth century at the following theatres:  
 Theatre-Royal 1663. Teague acted by Lacy.  
 Hay-Market-Theatre. Dec. 2. 1706. Teague acted by Bowen.  
 Drury-Lane-Th. Oct. 29. 1720. „ „ „ Miller  
 Drury-Lane-Th. Aug. 1. 1721 „ „ „ ?  
 Lincolns-Inn-Field-Th. March. 30. 1732 „ „ „ ?  
 Lincolns-Inn-Field-Th. May 9. 1732 „ „ „ ?  
 Drury-Lane-Th. Jan. 6. 1742 „ „ „ Macklin  
 Covent-Garden-Th. Jan. 25. 1749 „ „ „ Cibber

<sup>2)</sup> Genest: „Some Account of the English Stage“, vol. I, 23.

Drury-Lane-Th. Dec. 29. 1760      Teague acted by Moody  
(Genest remarks: "Not acted 10 years")  
Drury-Lane-Th. April 21. 1778      "      "      "      ?  
(Genest remarks: "Not acted 3 years")  
Drury-Lane-Th. Febr. 7. 1788      "      "      "      Moody

It seems that the success of the play was more due to the interesting part of „Teague“ than to the plot itself. Certain excellent interpreters of this character secured the success also after the time when the violent struggle between Cavaliers and Roundheads had ended. Among the actors who represented the part of the Irish footman there must be mentioned two eminent comedians, namely:

John Lacy and Moody.

During the Restoration Lacy had become a general favourite of the public, especially in eccentric comedy. So he became the original actor of the part of „Teague“.

About Lacy's appearance in one of the first performances of „The Committee“ Pepys<sup>3)</sup> writes in his Diary.

„To the Royal Theatre; and there saw „The Committee“, a merry but indifferent play; only Lacy's part, an Irish footman is beyond imagination.“ Four years afterwards Pepys again sees the same play on the stage, but this time he got a different impression as to its merits.

Sir W. Pen (= Sir William Pen, Comptroller of the Navy) „and I to the King's House, and there saw „The Committee“, which I went to with some prejudice, not liking it before, but I do now find it a very good play, and a great deal of good invention in it; but Lacy's part is so well performed that it would set off anything.“<sup>4)</sup>

Lacy's excellent play as „Teague“ is also mentioned by Evelyn<sup>5)</sup> who was present at the performance on the

<sup>3)</sup> Diary of Samuel Pepys: 13th June 1663.

<sup>4)</sup> Pepys' Diary: 13th August 1667.

<sup>5)</sup> Evelyn John: Diary.



27th November 1663; he calls the piece a „ridiculous play“, but adds that „this mimic Lacy acted the Irish footman to admiration“.

Langbaine<sup>6)</sup> remarks that Lacy was so well approved by Charles II., that he caused his picture to be drawn in three several figures in the same table, viz. that of „Teague“ in „The Committee“, „Scruple“ in Wilson's „Cheats“, and in „Galliard“ in Newcastle's „Variety“. In reference to Moody's acting as „Teague“ there is a remark in Genest<sup>7)</sup> which runs thus. —

„Moody was excellent in „Teague“, he was greatly superior to any actor who has succeeded him.“

In John Bell's „British Theatre“<sup>8)</sup> there are printed copies of Moody and of a certain Mr. Rock as „Teague“. A further allusion to the popularity of Howard's comedy is to be found in the „Spectator“<sup>9)</sup> where Sir Roger de Coverly says to his companion Mr. Spectator:

„The last piece I saw was „The Committee“ which I should not have gone to neither had I not been told beforehand that it was a good Church of England Comedy.“

## II. Summary of the Play.

### Act I.

Scene: London.

The Roundhead-Committee of Sequestration is very busy in confiscating estates belonging to people who are disliked for their political opinions. The board is presided by Mr. Day, a man who is strongly influenced by his wife.

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<sup>6)</sup> Langbaine: An Account of the English Dramatic Poets, 1691.

<sup>7)</sup> Genest: IV, 606.

<sup>8)</sup> „The British Theatre“: vol. II; XIII.

<sup>9)</sup> The „Spectator“: Nr. 335.

Mr. and Mrs. Day constantly try by means of secret transactions to lay hand on the properties of Arbella and Ruth, two Irish orphans. Ruth has already been adopted and goes currently for a daughter of Mrs. Day. Miss Arbella who is said to be a rich Irish heiress has just been brought over to London by Mrs. Day. The girl is supposed to be put under the wardship of Mr. Day and to marry afterwards his foolish son Abel. To secure Arbella's love towards Abel, Ruth has to teach the fellow fine manners. Arbella, however, has been secretly warned by Ruth against the bad intentions of the family Day, and she therefore abuses the poor suitor Abel most cruelly.

## Act II.

Travelling from Ireland to England the two girls made the acquaintance of an Irish gentleman, Colonel Blunt who has met in London his friend Colonel Careless. Blunt and Careless are two Cavaliers who want to get back from the government their sequestrated estates.

Together with Arbella and Ruth they appear before the Committee of Sequestration. The Chairman Mr. Day after having opened the sitting of the „respectable“ board explains the matter concerning the future of Arbella. The Council agrees that the girl should come under Mr. Day's wardship and should be married to Abel; so her estates get discharged from sequestration.

The two Cavaliers are told that they must take a covenant which costs a large sum. Not willing to pay for that covenant Careless and Blunt begin to insult the Committee-men and the servant „Teague“ eases his stomach by „cursing on Cromwell“ and knocking down the porter of the Roundhead-committee. As the Committee has finished its day's work the councillors leave the room with the mutual promise „to keep always the bonds of unity unbroken“.

Act III.

The Cavaliers who are much excited at the proceedings of the Committee deliberate what they should do in order to get in possession of their estates. Blunt decides to plot a riot against the Roundheads, whilst Careless who pretends to have recognised in the conceited Mrs. Day his father's former kitchen-maid, hopes to meet this woman soon. He sends his footman Teague to Mrs. Day to arrange an appointment.

The footman behaves himself very foolish and insolent in the presence of Mrs. Day; he makes allusions to „kitchen materials“ and „sauciness“. In another scene Arbella and Ruth confess each other the secret love which captivates them to the two Cavaliers. Also Blunt and Careless for their part are much impressed by the two ladies. After having liberated his friend Blunt, Careless has a meeting with Mrs. Day. As soon as he in the conversation reminds her of her former employment in Ireland she gets so excited that Careless must leave the house. But Careless does not go away before having spoken with the cunning, amorous Ruth, the supposed daughter of Mrs. Day.

Act IV.

Colonel Blunt has been seized again by bailiffs. He is arrested for rioting and led to the „Devil Tavern“.<sup>10)</sup> In the street Miss Arbella succeeds to free her lover pretending that he is a kinsman of hers. Afterwards we see Blunt and Careless sitting in a tavern. They summon Teague to make Obadiah drunk and send him home afterwards in that condition. Obadiah, the secretary of the Committee has just brought a message from Mr. Day.

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<sup>10)</sup> At the author's time the „Devil Tavern“ stood between Temple Bar and the Middle Temple Gate, nearly opposite to St. Dunstan's (see Handbook of London).



Obadiah gets very drunk and Teague in his fickle humour forces him to sing Irish songs and to learn „to snuff for the King“. In the house of the family Day the returning drunken servant Obadiah is the cause of great excitement. Ruth and Arbella make profit of the absence of Mrs. Day and the confusion at the arrival of Obadiah and steal the papers of the Chairman; they take refuge in the house of Careless and Blunt.

#### Act V.

Colonel Careless is arrested on the order of Mr. Day who takes revenge on Careless for having abused Obadiah. Miss Ruth is decided to free her lover; she succeeds to enter his prison where she provides him with a rope and a soldier's coat to facilitate the flight. In the meantime Teague has to lead away Obadiah in order to prevent the betraying of the flight. Careless gets out of his prison and joins the happy party. The family Day has already begun the persecution of Ruth and Abel. Mr. Day is about to arrest the whole party by means of his soldiers. But he is prevented from carrying out this design by the cunning Ruth who shows him his false documents, and who in confessing that in reality she is the daughter of the Irish Sir Basil Thorowgood forces Mr. and Mrs. Day to agree to the following settlement:

Arbella keeps her estate and marries Blunt instead of Abel, whilst Ruth whose right name is Anne gets back her property and gives her hand to Careless; also the Cavalier-gentlemen get their sequestered estates at the price of five hundred pounds which sum is immediately offered by the generous Ruth. A general feast shall celebrate the double-marriage of the Cavalier-party and the Roundhead-family shall be admitted to the dance.

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At the end of the eighteenth century Howard's comedy was changed by T. Knight (an actor who wrote some dramatic plays between 1783 to 1799). The adaptation was performed under the title „The Honest Thieves“, a farce. According to a statement of Baker<sup>11)</sup> this play which is said to have been successful, was first acted on the 9th May 1797 at Covent Garden.

### III. Composition.

According to a general custom observed by the playwrights of the Restoration-time the „Committee“ is written in prose. Its production lays under the social and political influences of the court of Charles II. The author wrote it with the intention to abuse the Roundheads. For this purpose he draws a picture of unlawful and wicked proceedings of a Committee of Sequestration. The point of the satirical arrows is especially directed against the arrogant, ambitious and greedy wife of the Chairman. The plot of the comedy has to show how Ruth, the daughter of an Irish Cavalier, succeeds in cheating the family Day and gets the rightful possession of her estates and those of her friends. First the author gives an insight into the dark intrigues of Mrs. Day. This woman endeavours to grasp Arbella's property as she has already done with Ruth's. She wants to put Arbella under the tutorship of her husband and to marry her to her son Abel.

The exposition scene is good; its ascending-moment consists in the expectation concerning Arbella's undecided future. As soon as the two Irish Cavaliers enter the stage, the course of the main-action becomes clear.

We see that the suppressed Irish people must buy back their sequestered goods from a fanatic Roundhead-Committee. In the second act there is demonstrated the

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<sup>11)</sup> Baker: *Biographia Dramatica*, 1812, pag. 308.

rascality of the assembled Committee. This act is a bitter and coarse satire against arrogant and false Roundheads who, as greedy parasites, secretly scraped together goods which belonged to others. The faults of the Roundheads are still more conspicuous by the contrast which they form to the brave and plain-spoken Cavaliers who besides keep firmly to their political principles. In this act Teague is charged to abuse the Committee-men by making fun about the „covenant“ and by swearing and insulting the enemy; he acts as a riotous fellow and represents himself partly as a silly boy and partly as a sly-boots. At the end of the second act the interest lays chiefly in the love-affair between Ruth and Careless and Arbella and Blunt. As to the third act it must be remarked that it is crowded with small scenes which for the most part add little or nothing to the development of the plot. They serve, however, to the author as play-ground of the satire. Especially the burlesque-scenes where Teague and Careless abuse Mrs. Day reveal Howard's political hatred against the republicans; such scenes suited the royalist public. Sometimes the humour is constrained and we feel that the author has striven for stage-effect.

The culminating point of the action is put at the end of the third act where Blunt is in the hands of the bailiffs, Careless is persecuted and Arbella is forced to marry Abel. As the basis of Ruth's intrigue is prepared and the approachment of the Cavaliers is near, a sudden change of the situation is at hand. But instead of going now towards the issue of the intrigue which could be effected by a few scenes, Howard extends the end of the comedy, and annoys us by two further acts. In these two acts the interest is smaller, in spite of blunt and coarse interludes plaid by the jolly Teague. The author would have done much better not to follow the conventional system of a dramaturgy which prescribed five acts. Certain comic

scenes exaggerate a natural realism and show a very blunt mockery.

In the fourth act Arbella wins the love of the coarse Blunt whom she rescues from the hands of the bailiffs. Afterwards Arbella and Ruth undertake the flight. With these incidents are intertwisted superfluous details like the tavern-scene with Teague as the principal hero. The same mistakes render also the fifth act unable to interest a modern reader. The rescuing-scene of Blunt is followed by the scene in which Careless is liberated. Other numerous episodes cause confusion instead of completing the action in a harmonious way. The conclusion of the intrigue is logical, and is derived from the preceding facts.

It is based on the falsificated writings of Mr. Day by which the briberies of the Roundhead-family Day are revealed. So the victory is put into the hands of the Cavalier-party. About the qualities of the comedy there is little to say. The best are the natural features drawn in the character of Mr. Day who acts as a kind of Tartuffe, and the ambitious Mrs. Day who interests the reader as well as the brisk temper and fickle humour of the footman Teague.

Besides this, the want of dramatic movement is compensated by many farcical scenes where Teague and Blunt show their wit. The numerous characters which overcharge the composition have, with few exceptions, something conventional in them, all serve as instruments for the author's tendency.

#### IV. The Characters.

##### The Committee-men

with the Chairman Mr. Day at the head of the party prove that they have been drawn by a hostile hand. Mr. Day supports with his tartuffian habits the wicked design



of his wife. Every Roundhead who belongs to the Committee is represented as a usurer and fanatic nigger who feigns to be a truthful and righteous man. The author lashes the doings of the „brethren“ who sit in the Committee as well as their secret covetousness which they cover by a smooth manner of speaking. Among all Mr. Day plays a more important part; he is imperious whilst he has power, but becomes a coward as soon as he is in danger.

#### Mrs. Day

is together with Teague the most interesting type in the comedy. Her character is better drawn and is less conventional than all the other heroes of the play. The success of „The Committee“ is perhaps due to the interesting part of Mrs. Day as well as to that of Teague. Mrs. Day is represented as an arrogant, ambitious woman who wants to satisfy her selfishness by cunning intrigues. By means of her energetic manners and powerful will she governs everybody.

She is the imperious but bad spirit of her family and of the Committee. On the stage this emancipated woman amuses the spectators by her indecent pride which she exhibits in her „manlike“ behaviour and speech. Her vile intentions, however, are repulsive. It was the design of the author to exaggerate every feature of the chief of the Roundhead-party in the play. She as well as her party serve to demonstrate in words and acts the disagreeable parts only of a Puritan. Her caricatured portrait was intended to amuse the anti-puritan public. The greatest contempt thrown upon Mrs. Day consists in the declaration that she was formerly a kitchen-maid.

#### Abel and Obadiah

are two foolish fellows that are thoroughly ridiculed by the author. He makes both the aim of a very blunt satire.



From beginning to end they are persecuted by the author's mockery. Especially the foolish son of Mr. Day called Abel is puffed up with much self-conceit. He is cruelly baffled in his amorous pursuits and furnishes like the secretary Obadiah a good subject for laughter. Both Abel and Obadiah represent a variation of the ridiculous conceited and weighty functionary as he is drawn in the dramas of Chapman, Middleton, Beaumont and Fletcher and others.

#### The two Cavaliers.

The salient feature of Blunt and Careless is already indicated by their names. Careless represents a brave, noble officer who is always in high spirits; his cool and discreet manner contrasts with that of his passionate and plain-spoken friend Blunt. Careless shows more reserve and prudence than coarse but honest Blunt. The latter is a very rude fellow, for at every occasion he insults the enemy and begins to fight. Both Cavaliers are intended as the portraits of two worthy officers who as fervent patriots are firmly settled in their political principles. Their honest, fearless and plain-dealing manner is the reverse of the creeping proceedings of the Committee-men.

The author crowns the Cavaliers honest and righteous dealing with a final victory. At the same time he makes them happy with two worthy girls.

#### Ruth and Arbella

are the two only female types which belong to the Cavalier-party. There is not much character in them. We see how oppression and love make them cunning contrivers of warlike tricks to cheat the Roundhead-family. Especially Ruth is made the principal agent of the plot; she conceives an intrigue and unravels it. Her character is better elaborated. She knows very well how she has to proceed against Mrs. Day and succeeds in securing the rights of her party. By prudence and courage the two girls win the love of Blunt and Careless.

### V. Tendency of the Play.

„The Committee“ is a sharp satire on the Puritans who during the political agitation of the Commonwealth were nicknamed „Roundheads“. In the English drama the caricatured and abused type of the Puritan was brought on the stage already in the Elisabethan time to be scoffed at. But during the time before and after the Commonwealth this type became very attractive. All satirical plays in which Puritans are introduced were much applauded. As the efforts of the Puritans then were directed against the National Church they found a loud echo in the masses of the nation. On the other hand the Puritans were regarded as a kind of religious people with extravagant and rigorous ideas on the conduct of life; the common people soon recognised them as teasing moralizers and disagreeable disturbers of pleasures that existed in „merry old England“. The attacks which people made in satires and plays were seldom directed against the dogma of the Puritans. Their exterior life was chiefly ridiculed. They were abused for their pious manners like psalmsinging, tubpreaching and using in their speech expressions from the Bible from which book they also often took their names. The numerous playwrights of the seventeenth century had a special reason to make war against the Puritans; because the latter proved that they were a sect which attacked without mercy the theatre and the actors whom they condemned for being lighthearted and frivolous. Playwrights and actors were regarded by the Puritans as vile seducers of the masses who preached the doctrine of the fiend. During the reign of James I. the exasperated playwrights and actors whose existence was in danger represented their enemies on the stage in the most repulsive form. The custom of that time permitted them to display openly in the theatre vile coarseness and vulgar scenes without fearing to shock the public. In all theatrical plays of the seventeenth

century the faults of the Puritans, their supposed hypocrisy and secret chase after the goods of others are exaggerated and painted with the darkest colours. I shall quote a few sentences from plays and pamphlets where Puritans and Roundheads are spoken of. We shall see that the portrait of the Puritan which at the beginning of the century is still drawn with moderate lines becomes darker after the Restoration when the nation had shaken off the fetters of the Roundheads. It seems that the more the Puritan was caricatured the more the frivolous public was delighted.

Already in Shakespeare's „Twelfth Night“ (II, 3) we read the following allusion to the Puritan:

„But one Puritan among them, and he sings psalms to horn-pipes.“

In Chapman's „An Humorous Day's Mirth“ (printed in 1599) there is described the great disliking which the Puritan-wife Countess Florilla had for the crucifix and the rosary. We also find a skilful characterisation of a Puritan in Harrington's Epigram (1720) where we read the following lines:

„The man who reading the bible in life showed great reformation, talked meekly speech; he used no oath but truly keep sabbath's rest“ (his meat for that day on the ev'n was dust).

During the reign of James I. it was especially Middleton who in his numerous comedies of manners introduced on the stage several Puritans. So he ridicules them in „The Phoenix“, „Your Five Gallants“, „The Family of Love“ and „A Mad World“.

A typical satire is the anonymous drama „The Puritan“ which appeared in 1607 under the following title:

„The Puritaine or the Widdow of Watling-streete. Acted by the Children of Paules. Written by W. S. Imprinted at London by G. Eld. 1607.“



This comedy which could better be called an amusing farce has been at first falsely ascribed to Shakespeare and afterwards to different authors of the Shakespearean age. The farce brings on the stage a foolish Puritan family together with its hypocritical servants.

The plot has to show how a highway-man and a witty scholar succeed in cheating the superstitious „Puritan-widow“ and her brother-in-law, the credulous master of the servant Nicholas. The highway-man acts as a fortune-teller, whilst the scholar demonstrates by conjurations that he is able to find again a „forlorn“ golden chain which his friend the servant Nicholas had stolen and hidden in the garden. The Puritan-family plays a passive part and is the author's aim for derisive wit. The seven Puritans are all remarkable for their foolishness, their hypocrisy and superstition. The numerous attacks upon their faults and peculiarities are only loosely connected with the plot. Blows are given at every moment; they demonstrate the malicious spirit of the author.

The accusation that the Puritans liked to scrape together goods which they extorted from others is expressed where the deceased husband of the Puritain is described. There we learn how that man „with a hard gripe“ acquired lands from a foolish heir whom he cruelly deceived; he scraped his fortune together most „puritanically“, slowly, secretly and by unjust proceedings. Besides this the author says that the Puritan was regularly going to Church. His religious ardour made him rise early and go even unbuttoned to the morning-prayer at Westminster-hall. The heaviest invectives, however, are thrown upon the Puritan servant Nicholas. This character which is the best delineated in the whole farce, represents a cunning hypocrite.

Nicholas is the chief of the whole pharisaical tribe of the play. He embodies a wicked imposture. In spite



..of his holy manners and pretence that a Puritan would sooner kill a man than steal, he robs his master's costly chain. Nicholas steals the chain saying that he will „rob“ it, but not „steal“ it, because the literal expression of the Bible is: „Thou shalt not steal“.

The frequent going to Church of the Puritans is ridiculed by the names given to the servants; they have the names of churches which at that time were much resorted to by devotees. The minister of the Puritans, called master „Fullbelly“, is characterised as a man who „feeds the flock well, for he's an excellent feeder“ (I, 2). It is pretended that the minister is able to eat a whole pig. Fullbelly's warnings against the actors are said to have been provoked by the actors who once „brought him drunk upon the stage“. Allusions to the Puritan's horror of swearing run parallel to those which ridicule the peculiar expressions which many Puritans used in conversation.

The servants speak for instance about „the puddle of iniquity“, and distinguish the „wordly clock“ from the „very clock“, which is the conscience. Other bitter remarks point out the want of christian charity, „a chapter which was torn out in their books“. Instead of being charitable the Puritans are said to set up charitable faces. The contempt which the author and his time had for the whole sect is stated in the following lines:

„I'll sooner expect mercy from an usurer when my bond's forfeited; sooner kindness from a lawyer when my money's spent, nay sooner charity from the devil, than good from a Puritan“ (I, 4).

The best satire against false Puritanism was, however, written by Ben Jonson who in „Bartholomew Fair“ (acted in 1614) exposed the fanatic Zeal-of-the Land Busy, a hero who by his hypocrisy, his sophistry and immoderateness in eating forms one of the most impressive characters in the play. It seems that the public was much delighted

with this skilful and witty mockery, for this satire was one of the most popular of Ben Jonson's plays. The bitterness and passionate persecution against the Puritans was greatest at the beginning of the Restoration. This religious sect which had become a powerful political body had according to the opinion of the Cavaliers to be annihilated after the accession of Charles II. The moment of the restitution of the Monarchy was for the public mind felt like a deliverance from a fanatical oppression. At that time politics and religion provoked violent discussions. So the Cavaliers assisted with pleasure at the processes and cruel executions of the Roundheads. The helpless Republican was abused in an impertinent manner in the famous burlesque „Hudibras“ by Samuel Butler and in numerous theatrical productions. Like the author of „The Committee“, Butler had a very sharp look for all that was ridiculous and repulsive in the false Puritanism. Butler's principal hero in that great satirical picture of the Restoration-time is a vile rogue who uses the mantle of religiousness to cover his rascalities. We may cite another instance of the way in which the drama of that time abused the Puritans in the actor's John Lacy's farce „The Old Troop; or Monsieur Raggou“. This play was acted three years after the first performance of „The Committee“, namely on the 31st July 1668. The farce reflects in a far stronger degree than „The Committee“ the political fanaticism which inspired the Cavaliers during the Civil Wars. As it offers, besides the satirical allusions to the robbing way of the Roundheads, many characteristical details of the officers of Cromwell, we shall give a brief summary of this piece.

Most of the characters in „The Old Troop“ are officers or private persons, all together in a troop of horse in the service of Charles the First. There are also introduced some Roundheads, namely the governor of a garrison, Cap-

tain Holdforth, Captain Tubtext and his two „holy“ sisters. Some scenes of coarse but humorous comedy show the soldiers of the King's army during the encampment with the usual plunderings and extortions in the country. Other scenes describe the soldier's passing away their time with ill reputed girls. Especially the merry type of Monsieur Raggou, the French cook of the troop whose part was originally interpreted by the author himself, is a very amusing one.

But the farce is stained by the usual grossness of the plays of the Restoration time; most scandalous things are said with pleasure and cynical wit. In spite of their coarse manners and vulgar talks (for the author says that „they talk worse than they do“), the Cavaliers represent a better society than their enemies, the Roundheads, to whom they form a contrast. Of the wickedness of the latter we learn by the remark that the Puritan-captains cannot endure to plunder but in a „godly manner“; they will take all they can lay their hands on. The Roundheads are accused of taking away the goods and chattels of the peasants under the pretence of securing them in the garrison against the enemy. In reality they intend to rob the goods. The Governor of the garrison tries even to surrender his castle to the Cavaliers on the condition that he may be allowed to carry away the goods which belong to the people. This fact is commented by many heavy attacks. We read that the captains of the Roundheads could be called captains of congregations, for „it seems every captain is a teacher and his own company is his congregation, so that they hang and draw religion among themselves“. About the manner in which Puritans were winning new adherents it is said that „they practice and dissemble holy looks with design; the women tickle like trouts at the new use of religion“. The officers are further ridiculed by the passage where it is said that „they drink, then practise



pulpit faces to cheat the people with, and knock one another down with cushions to have a great refreshment for the body“. This play also mentions the fact that the Roundheads invented the grossest falsehoods and rendered them current among the people. So they are supposed to have spread the rumour that the soldiers of the King only learnt to „flea a flint, to drink and plunder“. It was even reported that the favourite food of captains and soldiers in the King's army was the flesh of children. This rumour is also alluded to in „The Committee“, where the bailiff says once of the Cavalier Blunt, „O, 'tis a bloody-minded man! I'll warrant ye, this vile cavalier has eaten many a child“ („The Committee“, III, p. 61). In order to demonstrate the inner corruption of the hated enemy the author introduced into his play two immoral sisters of one of the captains. Both get a child from their brother. The awful situation is commented by the following sarcastic sentence put in the mouth of one of the „holy sisters“:

„We religious lambs may play with one another without sinning“; to this a Cavalier remarks: „They believe themselves in such a degree of perfection that they cannot sin“. At the end of the play the treachery committed by the Governor is revealed; the messenger whom the Roundheads had sent to treat with the Cavaliers betrays the garrison. So the Roundheads are made prisoners. The Cavaliers give back to the peasants their treasures and we learn that with good treatment the people become faithful subjects to the King. On comparing „The Old Troop“ with „The Committee“ we readily perceive that there are many resemblances between the two plays. Both attack the proceedings of the Roundheads. These attacks are made with great ingenuity and coarseness. In order to make their satire effectful the authors contrasted the Roundheads to the Cavaliers with whom they sympathise.

The comparison of the two political parties has to show to the public that the Cavaliers „talk worse than they do“, whilst the hated Roundheads on the contrary „do worse than they talk“. In both satires the great frankness and plain-dealing manner of the King's adherents contrast with the hypocrisy and treachery of the Roundheads. In „The Committee“ the faults of the enemy are demonstrated by means of the Committee-meeting and the behaviour of Mr. and Mrs. Day. In „The Old Troop“ we learn of the wickedness of the Puritans chiefly by the conversations of the King's troop. Lacy's farce contains graver accusations, and the faults of the Roundheads are so caricatured that the edge of the satire is blunted. Like the „Committee of Sequestration“ by Howard the „Roundhead Garrison“ and its captain has to demonstrate that the Puritans are in reality vile thieves who cheat the helpless people. The same accusation raised against the Puritans for being usurers and overreachers is repeated nearly in all plays where a Puritan appears. We found this accusation already in „The Puritan“. To this fact correspond the characteristical names which the authors have given to those greedy hypocrites. In „The Committee“ there is one, called „Ezekiel Scrape“; in Marston's „The Dutch Courtezan“ we find the wine-dealer „Mulligrub“ and in Shadwell's „The Squire of Alsatia“ the name of „Scrapeall“.

Both plays also lash the Puritan's extravagant manners, whereby Lacy reports more details about Cromwell's soldiers. Moreover we notice that the moral tone in Lacy's farce is less moderate than that in „The Committee“. We see that Lacy adapted his art to the low taste of the theatre-going public by making no choice of the expressions and scenes. In both plays, as well as in similar political plays of later date like Crown's „City Politics“ (1673) and Mrs. Behn's „The Roundheads“ (1682) the Republicans are liable to scorn and are described as

fools and vile hypocrites. The political plays which were produced soon after the fall of Cromwell's government are vivid documents of the odium which the English people put on the Puritans. The feelings of hatred which the Cavaliers nourished for a long time towards the Roundheads are regrettable. They become excusable to a certain degree when we consider the great provocations which the Roundheads had given when they were in power. They then proved intolerant and most arbitrary. In every town and village where Puritans appeared, the public amusements were suppressed. Theatrical performances were often interrupted, masques, rope-dancing and puppet-shows were forbidden; Even Christmas-day which had been from old times the season of joy had to be changed into a fast. „Under the dominion of the Roundheads and their ascetic“ doctrine the life of the nation had turned into fanatical devotion and exercises of penitence. During this time the hypocrisy grew rapidly because wordly and ambitious men flocked to the Puritans in order to get riches and dignities. These hypocrites exaggerated the language and manners of the real Puritans. So it came that even those men who sincerely practised the ritual and godly zeal of the Puritans were regarded as false rascals. These were reasons why the whole nation, driven by a want of merry life, threw off the unnatural suppression of the Roundheads and got soon into dissolute ways. After the Restoration the irritated people ridiculed the Puritans everywhere. They were not tolerated in high society, people despised them in the theatre, because the Puritans were now considered as a kind of original of shame and infamy. But we know that in shaking off virtue and earnest conduct of life which many Puritans had truly demonstrated, the level of the morality of the so called refined English sank deeply and contributed to weaken the vigour and health of the English nation for a certain time.



## D. "Teague", the Irish Stage-Type.

### I. Howard's Teague in "The Committee".

#### a) The Part of Teague.

Since the time when Teague had come over to England as a poor Irishman, he had served „Heav'n and St. Patrick, and his good sweet King, and his good sweet master“. Unfortunately his master died and Teague was left in distress. In vain did the servant kiss the colonel's face and howl at his side; Colonel Danger had gone. Teague found himself without employment. He had as he says himself „but a mantle and never any victuals, but a little snuff“. In this condition he ran to a fortuneteller who, however, could not predict any luck for Teague. Colonel Careless, the Irish Cavalier to whom the footman complains, takes him in his service. Careless has the opportunity to see that his servant is brave and well intentioned. Teague had heard that Careless and Blunt were talking about a covenant which had to be taken. In his endeavour to help his master Teague soon found the shortest way to take a covenant. He knocked down a bookseller who had offered in the street the book on „The Solemn League and Covenant“ for sale. Teague robbed this „Covenant“ and with a smiling face handed it to the master in telling him how he had got the book. The false idea that by the covenant there could only be meant the stolen book is the cause of several droll remarks which Teague makes before the „Committee“. Beside the funs, the servant supports his master in presence of the enemy by uttering curses and knocking down the porter. At every occasion Teague shows his amusing drollery. Especially in the „Tavern-scene“ the Irishman is in high spirits. As soon as wine has loosened his tongue, he gives the following humorous song:

„Last Patrick-mass night 'bove all days in the year,  
I set out for London before I got there:  
But when I took leave of my natural shore,  
O whillil-a-lu, I did screech, bawl and roar.

I did wake in the morning while yet it was night,  
And cou'd not see one bit of land, but was quite out of sight;  
So, with tumbling and tossing, and jolting poor Teague,  
My stomach was sea-sick in less than a league.

At Chester to show my high birth, and great mind,  
I took a place in the coach, but walk'd in it behind;  
The seas they did roar, and the winds were uncivil,  
And, upon my soul, I thought we were all blown to the devil.

At Coventry next where you see peeping Tom,  
Who was killed for a look at the Duchess' bum;  
But when her grace rid on her saddle all bare,  
Devil burn me, no wonder that old Snob did stare.“

(Act IV, p. 80, 81.)

(This last strophe is an allusion to the legend of „Godiva“ who saved her town from famine and hard taxes; see „Godiva“ by Tennyson.)

In his wantonness Teague amuses Careless and Blunt by making Obadiah drunk. First he teaches him an Irish song, afterwards he demonstrates to him how one must snuff and dance according to the Irish fashion. When the footmann sees that Obadiah is drunk, he howls over him „as they do in Ireland“ and finally draws him off by the heels which he calls „to give an Irish sedan“ (Act IV, p. 85). To Mrs. Day also Teague gives a proof of his faculty of drollery and sarcasm by the insolent remarks which we mentioned before. In the fifth act Obadiah is abused a second time by the Irishman; we see how Teague leads

him around in a halter till Careless gives order to release Obadiah. Teague obeys immediately and promises to dance with Obadiah at the celebration of his master's wedding.

#### b) The Character of Teague.

Let us see which are the prominent features in this character. The first impression we get of Teague is that we think him a very simple-minded fellow. As a servant he shows little „polishing“ in his manners, and even in London he keeps his old Irish propensity for swearing, drinking and snuffing. As he is of a strong constitution he shows a singular plain-dealing manner of self-protection. In spite of the difficulties which he meets in his life, Teague never plunges into melancholy; on the contrary, we see him always in excellent spirits; his good humour never forsakes him; his society is agreeable to everybody except to the enemies of his master. Teague is content with his condition and would never learn any other profession. Sometimes the rough manners of Teague cause Careless small troubles. Nevertheless master and servant get very attached to each other. The master detected in Teague two precious qualities, namely faithfulness and honesty. The servant's actions are always directed by the good intention to support his master; it is only to regret that Teague's „holy zeal“ is seldom crowned with success.

Teague must be considered as the caricature of a footman. In his part the author worked up many absurdities by straining the weakness and perversity of a servant.

Howard brings his servant on the stage in the shape of a foolish but sometimes witty fellow. Teague enjoys complete liberty of speech and uses his faculty of drollery and wit on all around. From the beginning to the end of the comedy the Irish footman is charged to supply some fun. So it often happens that the humour is constrained and betrays the author's striving for effect. As a rule



the playwright of the Restauration-time wanted such a comical type in order to secure the success of the play. At that time the public asked for comedies which were amusing but not instructive; pieces which contained numerous comical situations were most liked. Therefore we understand that Howard looked chiefly for humorous situations and so neglected the due characterisation of his heroes. Howard has also caricatured the footman in order to give hard blows to the Roundheads. Teague's frank disposition, the clumsy sturdiness allied to broad humour are instruments for abusing the enemy. In Teague we recognise a variation of the well-known type of the foolish clown; his part resembles that of a stupid cow-boy who was frequently abused by the citizen on the stage. Representations of such fellows who, like Teague, acted sometimes as fools and sometimes as cunning servants delighted the people at all times. The effect of such parts was heightened when they were performed by excellent actors, as it was the case with the part of Teague when Lacy and Moody interpreted it.

Like other authors Howard has represented the grotesk, comical type in the shape of a servant who accompanies one of the principal heroes of the play. So the author had the opportunity to bring variation in the part by the different confrontations with the friends and the enemies of his master. Generally such types were copied from earlier plays and adapted to new comedies without adding any precise delineation. As to this point, we see that Howard did not merely imitate the typical part of a clownish fellow but mixed it up with many real and natural features which he copied from the Irish footman in London. Certain peculiarities of a servant which are pointed out in Teague's character seem to prove that Howard was very well acquainted with the manners of the athletic, „running Irish footman“. The Duke of Norfolk even supposes in the „Anec-

dotes of some of the Howard family“, pag. 111; that Teague, as he is shaped in „The Committee“, is the portraiture of an Irish footman who served in the house of Robert Howard.

A comparison of Howard's Irish servant to Irish stage-types of other plays shows that Howard is one of the first playwrights who represent on the stage the poor Irish exile in a better light. There is only Dekker who some years before had represented an agreeable Irishman in the comedy „The Honest Whore“ (1604). During many centuries in the English theatre no Irish stage-type appears where natural simplicity and an easy temper are rooted in a generous heart like in the plays of Howard and Dekker. On the English stage the Irishman was generally liable to scorn and disregard as the son of a country that was believed not to be congenial to England. The playwrights seldom opposed the popular prejudices of their time and brought therefore on the stage bad caricatures of Irishmen. It is natural that a foreigner who is represented on the stage becomes easily ridiculous as soon as he shows foreign manners and speaks a bad English. So the Irishman together with the Welshman though both belonged to the English nation were for centuries the aim of the wit of the people and of the English national conceit. Especially the Irishman whom great hatred divided from the English met on the stage sharp mockery and not seldom contempt. The Irish type with its peculiarities was brought on the stage not with the intention to picture a true-born Irishman but chiefly for comic effects. In order to excite much laughter and to flatter the national pride of the audience the faults of the Irishman were caricatured and only the unpleasant features of his character were pointed out. Especially the deficient English, called „brogue“ which was put into the mouth of the Irishman had to delight the public. As we have seen also Howard partly followed

the literary tradition of the Irish stage-type. He represents his Irishman under a comic light; in certain scenes he degrades Teague even to a clown. Besides this, Teague has some unnatural and stiff features in his character which the author may have borrowed from earlier comedies. On the other hand Howard's Teague becomes interesting because the author has pointed out the lively temper better than other playwrights had done before. He also endowed this character with real qualities which were able to produce sympathy among the audience. As to the language of Teague, we notice that he speaks always correct English. In the edition of Bell's „British Theatre“, where „The Committee“ is printed, there is only the sh-sound which exists besides the regular s-sound in the often repeated expression „upon my shoul“, which mistake could be characteristical for an Irishman when he speaks English. If we examine the whole part of Teague in „The Committee“, we find the following typical Irish features:

As the „running footmen“, the costermongers and chimney-sweepers in England were mostly Irish exiles, these employments passed for Irish. It seemed therefore that the Irishman did never learn a solid trade. To this opinion which was at that time current among the English public Teague alludes when he says „an Irishman scorns a trade. I will run for thee forty miles“ (I, p. 16). As Ireland was known as a poor country, Teague says „I will carry thee to my little estate in Ireland; but the land is of such a nature, that if you would have it for nothing, you would scarce make your money of it“ (I, p. 18). A further allusion to the unfortunate country is made by the remark of the fortuneteller who said to Teague that „there were no stars in Ireland“ (I, p. 16) and by the remark „you see, there are stars in England, tho' none in Ireland“ (I, p. 18). Another fact which the dramatists made often the aim of their wit were the numerous bogs which filled a great



part of Ireland. So in our play the angry bookseller whom Teague had robbed a book cries out: „I will fixe him with some catchpoles that shall be worse than his own country bogs“ (II, p. 29). Also the Irish clothing, the so called „rug gown“ is mentioned when Careless says to Teague: „Thou shalt lay by thy blanket for some time. It may be, thee and I may be reduced together to thy country fashion“ (I, p. 18). We know that for a long time the Irishman in England passed for wild and uncivilised; therefore the bookseller says in our play: „I may light upon my wild Irishman again“ (II, p. 29). The coarse manners of the Irishman are besides plainly demonstrated by Teague's behaviour: he gives sometimes an „Irish knock“ or sometimes an „Irish sedan“. To Teague's blustering manner corresponds his vulgar glossary with its curses and expressions like: „I will breake your pate“, „the devil break your bones a Friday“ or „I will cut his throat“. Teague shows also an inclination for drinking; so he says once to his master: „I am a cup too low“, and „I should like wet' tother eye“ (IV, p. 80). In many plays of that time where an Irishman is introduced there are allusions to the Irish whiskey, called in Irish „usquebaugh“. In our play, however, there is made an allusion to sour milk. The bookseller threatens Teague with the following words: „I will put you, sir, where you shall have worse liquor than your bonny-clabber“ (V, p. 94). There are also allusions to the peculiar mode of drinking health in Ireland, as well as to the custom of snuffing. Finally we will not forget a further true characteristic feature of the Irishman, namely the brisk temper of Teague which induces him to curse and to mention often the name of St. Patrick, the national saint of Ireland. A retrospect on the mentioned peculiarities shows that Howard tried to shape in Teague a vivid and interesting Irish stage-type; he strived to endow him with many natural features. The mockery against

Teague as a representant of the Irish people is almost directed against exterior faults, for the quintessence of the character is good. In pointing out also the qualities and noble sentiments of Teague, Howard made a generous step in behalf of that nation which was not always understood. In the course of the following study about Teague as an Irish stage-type we shall see that Howard's Irishman is much superior to those Irishmen who were introduced on the English stage under the same name by Shadwell and Farquhar. Only Farquhar's Teague as it appears in „The Twin Rivals“ permits a comparison with Howard's Teague. A whole century passed till Howard's agreeable Irishman was surpassed by the Irish Major Dennis O'Flagherty in Cumberland's comedy „The West Indian“ (1771).

### **I. 1. Shadwell's Teague O'Divelly in „The Lancashire Witches“.**

After Robert Howard it was Thomas Shadwell, the Poet-Laureate, who produced an Irish stage-type under the name of Teague O'Divelly. This hero, which appears in two plays of Shadwell acts the part of an Irish priest. These two comedies which among Shadwell's 17 dramatic productions are very little known in our days have the following title:

„The Lancashire Witches and Teague O'Divelly the Irish Priest. A Comedy acted by their Majesties Servants“, 1681, and

„The Amorous Bigot: With the Second Part of Teague O'Divelly“, 1690.

I used for the present work the edition of Shadwell's Works which in 1720 was managed by the author's son. Before we speak about the part and the character of Shadwell's Teague O'Divelly we shall first give the summary of „The Lancashire Witches“.

A. Summary of „The Lancashire Witches“.

The plot of this comedy is rather intricate and confusing. In Lancashire there lives Sir Edward Hartford a „worthy, hospitable, true English gentleman“ with his son. Young Hartford is described as a „clownish country fool, that loves nothing but drinking ale, and country sports“. Sir Edward insists upon marrying his son to Theodosia, the daughter of the neighbor Sir Jeffery. He endeavours to induce the son to neglect his sports and to use his time for making love to Theodosia. The other child of Sir Edward is supposed to be married to Sir Timothy, the simple-minded son of Sir Jeffery. But Theodosia and Isabella are not willing to suffer the imposed matrimonial arrangements; they are determined to look for lovers whom they would like. It happened that they already met at a watering place two refined gentlemen who gained their affection. In the course of the events we are told that Theodosia and Isabella get honoured by a visit of the two Yorkshire gentlemen. In the meantime Timothy is much abused by Isabella and Young Hartford has no time to court Theodosia. He is so much engaged with hunting hawks that even on the wedding-day he goes out hawking from five to ten o'clock in the morning. Sir Jeffery pretends to have a special skill in the detection of witches. Also uncle Thomas and Chaplain Smerk, a „foolish and knavish“ clergyman believe firmly in witches. Teague O'Divelly, an Irish priest joins this party of witch-hunters and begins to explain in bad English how one can exorcise with holy water and relics; he knows also some effectful receipts against witchcraft. At the same time the priest tries to make of Smerk a proselyte of the „true and wise Church of Rome“.

The sceptic Sir Edward and the two gentlemen from Yorkshire have excellent sport when they listen to the conversation of Teague who talks about the „Popish plot“



and the „Presbyterian plot“. As soon as several witches appear in the house, Jeffery comes with a gun to fire at them. Whilst now Jeffery supported by his friends is occupied with witch-hunting, Isabella and Theodosia prepare their plans concerning the marriage with their real lovers. After having assisted to several witch-scenes where Jeffery and Teague O'Divelly are the heroes, the audience is told that in the house of Sir Edward all is ready for the double-marriage between the two neighbour-families. But in the moment, when Sir Edward calls for the parson, he is informed that Theodosia and Isabella have already secretly wedded their lovers from Yorkshire. So the comedy ends with the triumphant love of Isabella and Theodosia, the dismissal of Smerk and the arrestation of Teague for being suspected as an adherent of the „Popish plot“.

#### B. The Part of Teague O'Divelly.

In „The Lancashire Witches“ Teague O'Divelly appears as a superstitious fanatic priest. He expresses his fanaticism in different conversations carried on with Sir Edward and Chaplain Smerk. Teague believes that the Catholic-Church shall „bring in“ again all other lost churches in the world. His Church is rich and powerful; Teague hopes firmly to be rewarded one day. He expects either to become cardinal in Ireland or to be declared saint as soon as he will be hanged by the heretics at St. Tyburn.<sup>1)</sup> He says that his Church is the best in the world; all other churches derive from her. Teague insults the Protestants and calls everybody who does not believe in his Church a „heretic dog“. By means of the spiritual power of his Church, the priest is able to do miracles against witchcraft. Teague knows excellent countercharms and receipts against the beating of witches. With eloquence and ardour he

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<sup>1)</sup> St. Tyburn was the place of execution in London till 1783.

communicates his receipts to the witch-hunters. — A bewitched man can be cured by means of the smoke of a burning tooth of a dead man; to cure a bewitched cow the priest gives the following advice in his deficient English: „Put a pair of Breeches, or Irish Trowsers, upon your Cow's Head, upon a Friday Morning, and wid a great Stick maak beat upon her, till she do depart out of de Closet, and she will repair unto de Witch's Door, and she will knock upon it vid her Horns, indeed“ (II, 1). In order to drive out witches from a house, one must according to Teague's advice burn brimstone and the gall of a black dog. During the play Teague has the opportunity of showing his experience in witch-matters. He exorcises people that were slain by witches. Teague is so well an expert in these matters that Jeffery, the chief of the witch-hunters praises his knowledge in the following words: „This Irishman is a gallant Man about witches, he out-does me“ (IV, 1).

When Smerk feels pain, Teague is immediately at hand to cure him with holy water and relics. But better than the priest's receipts helps the appearance of Susanna, the servant, with whom Smerk is engaged. Soon afterwards Teague achieves another „miracle“: he says „conjurios“ and flings water over the heads of the musicians who at once had stopped their play. Sometimes, however, the priest's counter-charms are useless and ridiculed by the fact, that the witches box and scratch him in spite of „conjurios“ and „aves“. One night the unfortunate priest is even deceived by a sly witch. He considers it a „venial sin“ if one passes his time with a girl, and accordingly he catches in the dark a girl and kisses her. Soon afterwards he recognises by the light of a candle that his „gallant lady“ was one of the witches. On another occasion, Isabella and Theodosia who both are disguised as witches frighten Teague, so that he immediately sprinkles himself with holy water. At the end of the comedy Teague is accused by one of

the witches for being a „Popish priest“. The priest denies before Jeffery that he belongs to the Catholic Church, and he takes an oath upon his assertion. But afterwards, when Teague sees that Jeffery believes him, he says: „It is no matter, I did taake de Oades, and I am a very good Protestant upon Occasion“ (Act V). Finally the audience is told that Teague was in reality an adherent of the famous political „Popish plot“.

### C. The Character of Teague O'Divelly.

The part of Teague O'Divelly as it appears in this play is to be considered as a bitter satire upon „hot-headed“ Catholics. The satirical blows against the Catholic Church are given in an insolent and vulgar language; this polemic induced the author to make of Teague a most foolish, vulgar and absurd hypocrite. Besides this he makes him a dangerous political conspirator. In reference to Teague's character Sir Edward says: „I had best let this fool stay to laugh at him; he may be out of the damned plot, if any priest was: Sure they would never trust this fool“ (Act III).

(The expression „the damned Plot“ refers to the rumour about a great Catholic-Plot spread in 1678 by Titus Oates, formerly a Jesuit. Such a plot as Oates described was a pure fabrication, but nevertheless its truth was believed (as is also proved by this comedy); numerous Catholics were found guilty and put to death on the false witness of Oates.

The author lashes the absurd fanaticism of certain Catholic clergymen. Teague praises his Church and detests all other congregations. Egoistical motives bind this priest to the Church; he hopes to become a saint after having been a martyr. He pretends to have power over witches and evil spirits. The author therefore introduces Teague in the cruel witch-scenes in order to demonstrate the



extraordinary foolishness and superstition of a representant of the Catholic clergy. Instead of helping the poor people to find their way out of the dark of the superstition the priest drives them deeper into this mistake. He is himself the most fanatic among the assembled „hunters“, and plays the part of an expert in such matters; as a great apostle he makes war against witches and ghosts by using relics, holy water and „conjurios“. Another attack on the hypocrisy and immorality of some priests is made in the night-scene where Teague in his lustfulness catches a girl to play with.

The Irish priest is the vilest character of all which are in the play. Every feature of Teague O'Divelly's character betrays Shadwell's strong indignation at the perverse sophistry and fanatic ideas of many Catholics. The more the priest is caricatured the more we feel the author's disliking towards foolish fanatics. Shadwell even proves that Teague is a mere impostor who has no religion at all. At the end of the play he makes of Teague a Catholic political conspirator who intrudes into a Protestant house with the intention to win proselytes for the „Popish-Plot“.

In 1681, when Shadwell published this comedy, the rumour about the „Catholic-Plot“ was not yet extinct and the excitement among the Protestants still continued. The author knew the fanaticism and corruptness of many Catholics and Jesuits as well as the cowardice of the clergymen of the Church of England. He therefore thought it a good opportunity to bring on the stage two caricatures of vile clergymen: Teague and Smerk, with the purpose to lash their perverseness. That Shadwell was conscious of his violent attacks on the Catholic clergy is proved by a passage in the introduction to „The Lancashire Witches“, where we read: „How any of these could offend any party here but that of the Papists I could not imagine“. We know that for this comedy Shadwell was attacked by

Catholics and Protestants too. The Protestants were especially shocked at the character of Smerk, the side-figure of Teague.

## II. 2. Shadwell's Teague O'Divelly in "The Amorous Bigot".

Nine years after the first performance of „The Lancashire Witches“ Teague appears on the stage again in Shadwell's comedy which is entitled:

„The Amorous Bigot“:

With the Second Part of Teague O'Divelly.

As one can guess already from the title also this play is to be considered as a projectile thrown upon religious hypocrites, and like in the first part of Teague O'Divelly as it appears in „The Lancashire Witches“, Teague, an Irish friar, embodies a bitter satire against the Catholic clergy. In the dedication which precedes the play Shadwell tells us about his intention concerning the task of „bettering men's minds“ and engaging people not „to take everything got from their first education unexamined“; he says that it is necessary to shake off prejudices and to abstain from „bringing up the youth in favor to the interest of the clergy“. The prologue makes allusion to the „Priest“ of whom he wrote in a play before, and „whom some with great impatience bore“. The author provokes the enemy by saying: „And why should not a foolish Priest on the stage appear? Not the brave Wolsey can do more in quelling those nimble Teagues with men of iniskilling.“

In consequence of these protests Shadwell was forced to permit the Master of the Revels to strike out certain passages which had given offence. From the part of the Irish priest the author must have left out little or nothing. Teague was left as a repulsive caricature, and his part lacks a careful elaboration. As to the satire, we see that Shadwell's scourge of ridicule is much too sharp; especially

in chastising the great and little faults of the Catholic clergy the language becomes insolent. Teague O'Divelly has not many peculiarities which may characterise a true-born Hibernian. Only the deficient language and ardent temper of Teague are characteristic. Besides this, Teague is made the aim of the national and religious prejudices which reigned at Shadwell's time with its intolerance.

According to this program Shadwell shaped for this play a shocking vile priest in order to pour without restraint his contempt and ridicule upon the Catholic priests.

#### A. Summary of the Play.

Teague O'Divelly, an Irish friar, lives in the house of Belliza, the amorous bigot, who is wholly in his power. Belliza and Teague are always „close at their beads“, and pay frequent visits to the shrines of the saints. Both endeavour to make of Elvira and Rosania bigots too but the two girls think about dressing and novel-reading. For their worldly thoughts they are constantly remonstrated by Belliza. In the street Belliza watches their glances and advises them to look always straight forward or on the ground as „modest“ girls ought to do. Elvira and Rosania, however, look around, thinking that those, who „look upon the nose, learn to squint and cannot get a husband“. The girls soon win two lovers, namely Luscindo, the son of Colonel Bernardo and Doristeo. Even the bigot mother Belliza gets amorous of Don Bernardo and we see that she eagerly consults the looking-glass which she has condemned before. In making her face pleasant and fascinating Belliza forgets her friend Teague who comes to give his pious advices.

On the day of Bernardo's visit the priest is left aside. Don Bernardo, who acts like a „stormy“ warrior, comes



to ask Belliza's hand; but in the widow's house he is struck by the beauty of the daughter. Soon after his visit Bernardo declares in a letter that the daughter Elvira possesses his love and shall become his wife. The troubled mother presses Elvira to accept the colonel's proposal and she hopes that Bernardo's son Luscindo will fall in love with her. In the meanwhile Levia, a courtesan who is madly in love with Luscindo complains of his infidelity, because Luscindo loves now Elvira. The courtesan supported by Doristeo and Teague plans an intrigue against Luscindo. Don Bernardo heard from Elvira that his son Luscindo has sent love-letters to his betrothed; he therefore resolves to send Luscindo to Flandern. At the news that Luscindo has to depart, the amorous Belliza tries with the help of Elvira to desist Don Bernardo from his plan. At the same time father Teague is thrown out of the widow's house by Elvira and Rosania: He had declared Rosania to be possessed by evil spirits because she refused to flirt with the frivolous friar during the confession.

Elvira who still loves Luscindo feigns to arrange an appointment between Belliza and Luscindo. So we see that in the night Belliza is courted on the balcony in a most bombastic love-language by Hernando, the servant of Luscindo. Luscindo himself speaks at the same time with Elvira who is close by the balcony.

In the very night there appears Doristeo the lover of Rosania on the balcony. Here he finds a note written by Elvira's hand. The note informs him that his beloved Rosania has to get into a nunnery; Doristeo is requested to rescue her. In the same night Levia appears before Bernardo's house with some „bravos“. The hired „bravos“ attack Luscindo who is soon joined by Doristeo. The „bravos“ escape whereupon Doristeo tells Luscindo about that note written by Elvira. At these news Luscindo is much grieved by the supposed falseness of Elvira. Don

Bernardo who has been disturbed in his slumber by the noise which came from the street is informed about Luscindo's appointment with Elvira. After hearing grave accusations made by an aunt of Levia, who says that Luscindo formerly had courted Levia, Bernardo gets in a fearful rage. Belliza and Elvira, who like Bernardo believe the false statement of Levia's aunt whom Teague strongly supports, are much depressed. Belliza resolves to resign Luscindo and to return to her beads. Before departing Luscindo meets Elvira. Now both recognise that they were misled: Luscindo by a note which Rosania had written in the name of Elvira; Elvira had believed the false suspicion reported to her by the jealous party of Levia. Don Bernardo has already prepared all for his wedding with Elvira when Levia calumniates again Luscindo. Bernardo in his rage runs with a sword against his son; he is however held back by the servants.

In this moment Luscindo enters, hinders the foolish Teague to exorcise Bernardo and clears up the lies of Levia declaring that he loves Elvira. The father Bernardo recognises his rashness and believes his son. He desists from his reunion with Elvira who accepts Luscindo as her husband, and marries Belliza, who, a moment before had resolved to enter a monastery. Father Teague whom Bernardo declares to have been once „a vile pimp in Flandern“ is forced to perform the wedding-ceremony.

#### B. The Part of Teague O'Divelly.

All that Shadwell said against vile Catholic priests in „The Lancashire Witches“ is repeated in the second part of Teague O'Divelly. In the character of Teague the author depicts again the licence and fanaticism of certain priests. So we see in „The Amorous Bigot“ how Teague, the Irish friar makes of Belliza a bigot adherent

of the Catholic church, and in the course of the events of the play Teague reveals himself as „a lustful villain“.

First the author points out Teague's fanaticism which he expresses in the following statement: „De Church is infaallible, and de Pope is infaallible and de Caardinals are infaallible, and I vill speak more into you, de Prieshts are infaallible too“ (Act I).

The immoderateness of the priests in eating and drinking is lashed where we read that „they are content to suffer here on earth, and with much eating and drinking, they painfully consult affairs of Heaven“ (I) and in an other passage: „Good Men! they thrive well and grow fat upon mortification“ (I).

Also in this play the priest praises his merits in „bringing in“ Protestant people. He gives a complete list of all the „heretic dogs“ whom he converted. Among others there are mentioned cash-keepers that did run away with money; bankrupt shopkeepers, wicked chambermaids and numerous whores, thieves and only two cookmaids, because „cookmaids do not care for fish days“ (II).

The attacks against the ambitious and dangerous priests who belong to the famous „Popish Plot“ are repeated in the following words spoken by Teague himself:

„Have I converted sho many Heretick Dogs, and wash sho deep in our braave Plott, and had like to have been after being slain upon a Gibbet and been a great Martyr for de Plott; I did escape, because I did deshire to be a Caardinal, and by my Shoulvation I tink I vill be a Caardinal before I vill have death; dere has not been one Erish Caardinal a great while“ (II).

As a character of a play there is not much acting in this type. We see him in the widow's house in the shape of a bad and wicked spirit. He compells Belliza and her daughters to kiss frequently relics, to go regularly



to church; he watches like a tyrannical moralizer over the temptations which might assail his pupils. We see that he induces the amorous Belliza to give up the thoughts of marriage. As soon as he knows that Belliza has decided to marry, Teague makes fearful remonstrances to her till she promises to give afterwards some estates to the Catholic church. During the confession the priest tries to seduce Rosania. By this he shows that he is in reality a vile hypocrite. He declares Rosania who defends herself against the impudent friar to be possessed and forces her to comply to his exorcising. Besides this, the immoral priest is in relation with a whore under the pretext that this woman is a pious one because she declared to observe always strictly lent and fish-days.

#### C. The Character of Teague O'Divelly.

We already mentioned the similarity which exists between the first and the second part of Teague O'Divelly's character. In this play the blows are much sharper and the language more insolent than it is the case in „The Lancashire Witches“. Here Teague acts not only as a foolish clergyman who exorcises and conjures at every moment malicious spirits, but he is a common voluptuary rascal who seduces a girl and keeps friendship with ill reputed women.

This is not all. Teague ist finally declared to have been a pimp abroad. At the same time there is said, that also „Priests, Bishops and Cardinals have profits and dignities in order to procure wenches“, for „there is no man Lay or Spiritual, without a wench“ (V).

As far as we see, we notice that the part of the priest offers not one pleasing scene but rather many a shocking-one. In this comedy the hypocrisy and corruptness of certain priests are lashed and condemned more stronger

than perhaps in any other satire of the Restoration-time. As Irish stage-type, Teague O'Divelly offers in both parts many salient characteristics. Like the other foreign stage-types of the drama from the Renaissance to the Restoration the Irishman is generally ridiculed on the stage, because the proud Englishman was used to look at the Hibernian with contempt. Especially at the time when Shadwell introduced his Irish priest in his comedies the national antipathy which separated England from Ireland for the sake of the different confession had become much greater by the widespread rumour about a Popish-plot. For this reason Shadwell undoubtedly caricatured more than other playwrights had done before the superstition of the Irishman. Shadwell, who saw that the common people wanted especially in Ireland more space for the development of the mind and deliverance from the invincible power which the hierarchy possessed over the minds, demonstrated clearly how the clergy proceeded in order to keep the people in its clutches.

The superstition was moreover, a typical feature of the Irishman of the drama. For this reason they were often called „dissemblers“. Like in other plays Shadwell's Teague wears a typical Irish name. The accusation according to which Teague was a pimp is to be found also in Ben Jonson's „Bartholomew Fair“ (Oct. 1614) and in „The Coxcomb“ (1610) by Beaumont and Fletcher. The most Irish-types of the English stage are characterised by an exaggerated peculiarity of speaking the English language and by caricaturing the mistakes which an Irishman may commit in pronouncing the foreign idiom. The Irishman who was murdering the English language on the stage produced a most comical effect. Also Shadwell endowed Teague with a very deficient English which corresponded more or less exactly to the real manner in which a Hibernian speaks English.

### III. Farquhar's Teague in "The Twin Rivals" and in "The Beaux Stratagem".

The Irish playwright George Farquhar has also introduced in two of his comedies an Irish type. In „The Twin Rivals“ it is the Irish footman „Teague“ and in „The Beaux Stratagem“ the „Chaplain Foigard“. In both pieces the Irishmen are represented as foolish and coarse people. Their character is full of gross absurdities and unnatural features. There are some striking resemblances between Howard's and Farquhar's Irish footman Teague on one side, and Shadwell's and Farquhar's Irish priest on the other. Especially great similarity exists in the part of the footman Teague; Farquhar's Teague has similar manners and ways of speaking as Howard's. Also certain situations which we find in „The Committee“ are to be found in „The Twin Rivals“. It is probable that Farquhar who represented his Teague about forty years after Howard has borrowed the idea of the comic footman from Howard.

Let us sum up the principal facts of the plot in „The Twin Rivals“ and look for the characteristics of Farquhar's droll Teague. The plot can be told in two words: The main-action consists in the horrible intrigue by which the younger Wouldbe contrives to cheat his elder brother out of his estate.

This intrigue is intertwined with a second plot where the amorous pursuits of a rich rake, called Richmore and the courting addresses of Truman to Aurelia are exposed. In this play Teague is the servant of the elder Wouldbe to whom he is faithfully attached. Like the same type in „The Committee“ Teague enjoys a happy, careless temperament which enables him to do his duty modestly at the side of his master. The jolly humour makes him forget that he is a poor fellow who cannot even sit on his own porte-manteau when he wants to rest. Teague is most careless about the future; the only thing that spurs him



to fight against indigency is the necessity of eating and sleeping. Among other things he tells that he comes from a poor country. He proves his good will in serving conscientiously his master, but like Howard's footman he supports his master in a foolish and rough manner. So he swears for instance against his master at the instigation of the enemy. In his ignorance he brings afterwards all the money which he got by the treason to his master. Teague's rough manners are exposed where he seizes his master's enemy by the throat „after the fashion of Ireland“, as he says. An allusion to Teague's superstition is made when he tells that he kissed in Rome the Pope's toe in order to be forgiven all his sins. Being the only comic character in the whole play, Teague is charged to furnish some fun in every situation.

So his humor, shown in amusing drolleries, forms a great contrast to the devilish tricks and shocking immorality of the other persons. But in rendering Teague's part exclusively comic he becomes rather insipid. The brisk humour of an Irish footman is caricatured by Farquhar in a still higher degree than by Howard. In „The Twin Rivals“ the footman, who in certain scenes is only remarkable by his mistakes and absurd glossary, acts as a real clown.

The other stage-type of Irish origin which Farquhar represented is the „Chaplain Foigard“ in the comedy „The Beaux Stratagem“ (1707). Like Shadwell's Irish priest this type appears in the shape of a vile, corrupted man. He is a traitor to the government who feigns to be the son of a burgomaster of Brussels and to have served as priest in the French army. In reality Foigard who betrays himself by his twang, is the son of a bog-trotter in Ireland. From the delineation of the character of this Irish-type Farquhar shows his unrestrained national antipathy. Chaplain Foigard's part is a bitter satire upon the cor-

ruption of the French clergy. The Chaplain's Irish descent mixes up with the author's bile a strong indignation at his country-men for their attachment to the French cause. (We must not forget that Farquhar wrote his comedy „The Beaux Stratagem“ at the time when the war between England and France was raging in its full vigour.)

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### E. Conclusion.

Among the different Irish types which we have examined here, there is only Howard's figure which deserves our sympathy. Whilst Teague O'Divelly and Chaplain Foigard represent most disagreeable characters which served the authors only as instruments for satirical blows against the Catholic clergy, Howard's footman is free from corruptness and hypocrisy. The Irish clergymen appear before the public as monsters of villany; they play the part of false saints, betray and seduce people and are thoroughly guided by bad instincts. In lashing the superstition and hypocrisy of Irish priests Shadwell and Farquhar expressed their religious and political antipathy. At the same time they wanted to please the theatre-going-public by clownish stage-types which embodied the enemy's principles. In the times of great political events theatrical plays became most effectful by those excentric „humours“ which by their comic acting rehearsed the faults and ridiculous characteristics of the opponents. The comedy suited best to the purpose, to make fun of the enemy especially. Even Howard proves that he had partly the same prejudices like his time, for though he endows his Irishman with precious qualities, he also tasks him, as Shadwell and Farquhar do, to entertain the public by foolishness and caricatured vulgarity. We know that since the middle-ages Ireland

was regarded by the English as a dangerous hearth of political and religious troubles.

Ireland was treated as a country which was supposed to be much inferior to England. For this reason the Irishman of the English drama served as an object for ridicule and contempt. In reference to the abused Irish stage-type Richard Cumberland, an author who made himself the noble deliverer of this type, says with full right in his *Memoirs*<sup>12)</sup> that „they (= the Irishmen in the English drama) honest souls, had hitherto been treated with little else but stage kicks and cuffs“ (*Memoirs*, p. 219). Cumberland engages the public in the prologue of his play entitled „The West Indian“<sup>13)</sup> in favour of the represented „brave“ Irishman with here and there a touch upon the brogue. „Laugh“, says Cumberland, „but despise him not, for on his lip his errors lie; his heart can never trip“. Concerning the true characterisation of an Irishman we read in the same *Memoirs* the noble advice: „the Irish character on the stage consists not in making him foolish, vulgar or absurd, but on the contrary, whilst you furnish him with expressions that excite laughter, you must graft them upon sentiments that deserve applause“ (*Memoirs*, p. 205).

Some pages later of the same book we find a remark about the Irishman as he was usually represented by playwrights: „they (= the Irish) are a very curious people who are not often understood by those who profess to mimic them and who are apt to set them forth as objects for ridicule only, when often times even their oddities, if candidly examined would entitle them to our respect“ (*Memoirs*, p. 212). In fact Cumberland succeeded to produce in „The West Indian“ (1771) the true character of a Hibernian who by his qualities exposed on the stage contributed to gain for the Irish the

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<sup>12)</sup> Cumberland Richard: *Memoirs of*, 1807.

<sup>13)</sup> Bell's *British Theatre*, Vol. XIII. London 1792.



long refused sympathy. And, indeed, in representing the agreeable character of O'Flaherty the Irish officer, Cumberland did a great deal in behalf of the Irish. For they surely deserve to be treated like fellow-men, and a denial of this right to them was a denial of the divine right of man.

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